

# STUDIO LIGHT

A MAGAZINE OF INFORMATION  
FOR THE PROFESSION



PUBLISHED BY THE  
EASTMAN KODAK COMPANY  
ROCHESTER NEW YORK

JUNE 1920

SEED



PLATES

Speed for dull day exposures, latitude for variable light conditions, long gradation scale for correct reproduction of the tones of the subject, and fine grain necessary for enlarging—qualities that make Seed 30 Plates ideal for portraiture.

*It's a Seed Plate you need.*

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

*All Dealers'.*

The better the enlargement  
the more easily it sells.

# ARTURA CARBON BLACK

enlargements retain the  
contact quality.



Eastman Kodak Company,  
Rochester, N. Y.

*All Dealers'.*



FROM AN EASTMAN PORTRAIT FILM NEGATIVE

*By Thos. J. McKearnan  
Russell Studio, Chicago*



# STUDIO LIGHT

— INCORPORATING —

THE ARISTO EAGLE • THE ARTURA BULLETIN

ESTABLISHED 1901

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JUNE 1920

No. 4

## EASTMAN PORTRAIT BROMIDE

Eastman Portrait Bromide is a high grade paper made particularly for the requirements of the professional photographer in enlarging from portrait negatives. Its contrast is suited to the average portrait negative, its latitude is wide, it has a long scale of gradation and it lends itself exceptionally well to re-developing. The tone of a re-developed Portrait Bromide print is a rich brown that will appeal to anyone who does not care for black and white prints.

Eastman Portrait Bromide is made in white and buff and is furnished in two surfaces in each color. The white stock, D, is furnished in Rough Matte and Rough Lustre and the buff stock, E, in Rough Matte and Rough Lustre. The speed is approximately the same as that of other bromide papers.

Eastman Portrait Bromide is

a paper that will be appreciated by photographers who wish to put the most of quality in their Bromide enlargements. The black and white prints are very pleasing and the prints on the buff stock are often preferred to a re-developed print. The price of Eastman Portrait Bromide is the same as that of double weight Artura Iris and it is supplied only in double weight stock.

### EASTMAN VELVET BROMIDE BRILLIANT

There is a considerable demand for a Bromide paper having more than the usual amount of contrast, especially for commercial work or commercial finishing. Eastman Velvet Bromide Brilliant is again being furnished for such work and its contrast has been considerably increased to make it even more suitable than before for thin or flat negatives. If a negative is so weak or flat that a good result cannot be secured on Bromide papers



of ordinary contrast, Velvet Bromide Brilliant will in nearly every case produce a result that is satisfactory. The price is the same as for other Eastman Bromide Papers of single weight.

#### P. M. C. CONTRAST BROMIDE

Owing to a more or less general demand for a paper of strong contrast, P. M. C. Bromide, No. 2, 3 and 8, is now being made in a Contrast brand designated as P. M. C. Contrast Bromide. It has a marked increase in contrast over the regular grades of P. M. C. and is sold at the same prices as the other No. 2, 3 and 8 brands.



## FUMES AND DAMPNES

Work rooms should be well ventilated at all times, but they are less likely to be well ventilated in damp than in dry weather. In damp weather it is very important that the stock of sensitized paper be stored where it is dry and where there is little chance of gas fumes reaching it. By gas fumes we mean the fumes of coal fires, of coal gas, natural gas or such fumes as are produced by the old method of silver recovery with sulphide, or the sulphide toning process.

The zinc method of silver recovery does away with sulphide fumes and should be used in all cases where it is necessary to re-

cover silver in the studio. Fumes from heating gas may be overcome by keeping paper away from stoves or places where gas is used and by having cabinets for the storage of paper near the floor, being quite certain that the floor and the cabinet in which the paper is stored are quite dry.

We have seen perfect prints made from paper that was several years old and we have seen comparatively fresh paper that had been ruined by exposure to gas fumes, the result being the same as fogging. With proper storage developing out papers will keep in perfect condition for a very long time.

Once the paper has been properly stored it is bad practice to open a package, remove the wrappings and expose the entire amount of paper to the damp air of the work room when only a few prints are to be made. Work rooms are usually damp and if paper is exposed to dampness for any great length of time it will become desensitized in spots, while prints that have been exposed but not developed will lose a considerable portion of the latent images that have been impressed upon them if left for any time before development.

To be perfectly safe, develop prints as soon as they are exposed. If a work room is at all damp, do not leave exposed prints for as much as an hour before developing, and never al-



FROM AN EASTMAN PORTRAIT FILM NEGATIVE

*By Thos. J. McKearnan  
Russell Studio, Chicago*



low exposed prints to stand over night for development the next morning. If paper seems to lack sensitiveness, don't blame the paper. Look for dampness. Try another lot of paper that has not been opened and dry out the paper that has become damp.

A dry cabinet for paper should be air-tight. If it is not, any dampness in the air will get into the cabinet. Of course moist air will enter the cabinet when the door is opened, but this can be overcome by placing a box of calcium chloride in the cabinet. The box should be a tin one with perforated cover. As soon as the calcium chloride becomes moist it can be dried out by heating and replaced in the cabinet. These few precautions will obviate a lot of unnecessary trouble in damp weather, will save time and material and keep your temper even.



No halation	More latitude
No breakage	More quality
Less weight	More business
Less trouble	More profits

use:

## Portrait Film



## BETTER ADVERTISING —BIGGER BUSINESS

You go to a convention to get ideas. The more you get, the greater the value of the convention to you. But you can't get very much in this world without giving something in return, which brings us down to the point of this appeal.

One of the features of the National Convention at Milwaukee—the Business convention as it is to be called—will be an exhibit of advertisements used by photographers the country over. Don't stop here and say you are not interested, or that advertising doesn't pay in your town, or that your advertising won't interest the big fellows, or that you don't advertise.

Advertising is the biggest one thing in business to-day. Everyone is interested—advertising does pay—everyone advertises, and small town advertising is interesting to small town photographers just as big town advertising is interesting to big town photographers.

You can contribute to the success of this advertising exhibit. You are expected to contribute to make the exhibit a success. It is an exhibit that can only be made by contributions, as it is to be made up of advertising of all kinds that has been used successfully by photographers.

You may think the material





FROM AN EASTMAN PORTRAIT FILM NEGATIVE

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Russell Studio, Chicago*



you have is not worth sending, *but it is*. What is old to you will be new to someone else. Anything that advertises your business fits this exhibit. Here are a few ideas of what is wanted:

Newspaper ads.  
 Street car ads.  
 Bill board ads.  
 Circular letters  
 Invitations  
 Fence signs  
 Calendars  
 Advertising Post Cards  
 Lantern Slides  
 Letterheads  
 Stickers or Labels  
 Business Cards  
 Co-operative advertising  
 Photographs of exhibits,  
     at fairs  
     in hotels  
     in windows

Envelope inslips used to sell frames, photo-mailers, enlargements, etc.

Anything you use to help you get more business is advertising that should have a place in the exhibit. Send in advertising that has helped you—come prepared to get ideas that have helped others. Even if you can't attend yourself, contribute to this exhibit.

Before it is out of your mind, get your most successful advertising together and mail it to Clarence Stearns, Rochester, Minn., Chairman Advertising Exhibit Committee.



THOS. J. MCKEARNAN

## THE MEN WHO MADE THE PICTURES

It takes three things to make a photographic studio successful—good pictures, good advertising and good management. In a year and a half, Thos. J. McKearnan has made a success of the Russell Studio in Chicago, is doing a wonderful home portrait business as well, and is making a reputation for his artistic work.

Mr. McKearnan has had considerable experience as a manager of large studios and has put it to good use in building up a business for himself. He also knows what the people want and goes about it in the right way to produce results.



FROM AN EASTMAN PORTRAIT FILM NEGATIVE

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Russell Studio, Chicago*



His work is, for the most part, in a high key. He believes that people like bright, snappy pictures that are full of light, so he puts light into them—he even goes so far as to put sunlight into them. But he doesn't sacrifice quality. He uses Portrait Film.

Any one can make high keyed work with any good plate by simply working with lots of light and very little shadow, but such work is very often lacking in quality. There is either a loss of detail in the highlights because of halation, or a loss of transparency in the shadows. Film saves the detail and brilliancy of the high lights without losing the purity of the shadows.

You can spot high keyed pictures of quality very readily, because they fairly sparkle. And it is very easy to see that such pictures appeal to the public because they are bright and cheerful.

In speaking of light, Mr. McKearnan says: "Many of the negatives we make are back lightings which we find would be practically impossible to feature without the Portrait Film advantages."

This bears out what we have often said: Portrait Film makes it possible to undertake the most daring things in lighting—and carry them out successfully.

We are also fortunate in having a few examples of another photographer's work in this issue,



W. B. POYNTER

and one of the remarkable things about these pictures is the fact that they were made in a demonstration before a large convention, the Middle Atlantic States.

We don't mean to infer that convention demonstrations are not usually productive of good results, but every one knows how difficult it is to handle children before an audience, even in the studio. Mr. Poynter made fourteen exposures and secured fourteen Film negatives, any one of which equaled the quality of the child studies we have published.

Mr. Poynter uses flash-light for his negative making, and because of the exceptional quality of flash-light results on Portrait



FROM AN EASTMAN PORTRAIT FILM NEGATIVE

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Film, he not only uses Film in his own work but has been most generous in recommending it to others.

We would say he is a specialist in child portraiture, but he does other work with equal skill. His success may be partly due to an understanding of children and the knowledge of how to handle them, but his pictures are pictures because they are carefully planned to tell a story.

A Poynter picture of a child must mean something—there must be a reason for the picture and that reason gives it an added interest. Children do things for him and do them quite naturally. At his suggestion they play, and when the action fits the plan he has made—flash! and he has caught his picture.

The illustrations on pages 16 and 17 are examples in which the story interest is good. Dolly should have a new dress. The little mother considers the sacrifice and then decides to make over her own garments to fit dolly.

Mr. Poynter's pictures have excellent quality and our only regret is that we could not publish all of them.



ELON

\$11.25 per pound.

## INTERESTING POINTS OF LAW

### UNAUTHORIZED USE OF PORTRAITS

It is not possible to state definitely to what purpose a photograph may be used legally, and these articles are not intended to give anything more than an idea of how the law has been interpreted by the courts in various cases. In such cases the photographs may have been ordered and paid for or taken gratis, or they may have been taken without the consent of the subject or even without his knowledge. They may have been used in a show case, or in advertisements for merchandise, or to illustrate straight news matter, as in a newspaper illustration, or the subject may be deceased. The claim is always made that a right has been violated.

The courts have held various views on the subject. Some have held that there was a legal "right of privacy" by which one could prevent unauthorized intrusion upon his privacy or unauthorized use of his name and portrait in any way, and others have held that no such right existed.

Most of these cases hark back to a paper by Warren and Brandeis (the latter now Supreme Court Justice) published in 1890, arguing for the existence of a right of privacy. This paper cites a decision in which an actress in





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a New York City theatre was photographed by flash light from a box and secured an injunction against the taker from publishing the picture.

A New York newspaper proposed a popularity contest between two actors and, in spite of the protest of one, published their portraits. He secured an injunction against the further use of his portrait in this manner.

In another case a parent sued for damages for the unauthorized publication of a painted portrait of his infant daughter. No damages were shown and the court specifically refused to recognize a right of privacy.

These decisions were by lower courts. The first decision in a court of last resort was in 1902. In this case the plaintiff was a handsome young lady whose portrait was used, without her consent, on handbills that were distributed to advertise flour, with the legend, "Flour of the family."

She brought suit for an injunction and damages, but the court did not recognize any legal right as having been infringed. It discussed the alleged right of privacy which it defined somewhat as follows—the alleged legal right of a man to pass through the world without having his affairs discussed, his portrait published, his biography written or his eccentricities commented upon, in handbills, circulars, catalogues, periodicals or newspapers, or even

in oral discussion, whether such comment is favorable or otherwise. It then denied the existence of such a right and held the young lady to be without redress.

This was pretty much of a blow for individual rights. Apparently no consideration was given the idea that a person's portrait might have a value for advertising purposes that would be a property right. As a result of this decision the New York State Legislature, in 1903, passed a statute forbidding a person to use for advertising purposes, or for the purposes of trade, the name, portrait or picture of any living person without first having obtained the written consent of such person.

This completely reversed the status of affairs in this State and a considerable number of cases involving this statute are to be found. We will cite some of these, as examples, for those who are interested in the interpretation of such a law.

A large premium concern used photographs of a young lady in artistic poses as premiums and for advertising purposes. She was successful in the suit against them, brought under the new statute.

A R. R. Co. undertook a "Safety First" campaign and took pictures of passengers alighting from cars and of other incidents for illustrative purposes. One of

the persons thus pictured sought an injunction against the use of her picture. She knew the purpose of the picture and gave her consent, orally, but there was no written agreement. The question was, whether or not this was for purposes of trade, and the court decided that a reformer in order to illustrate his "Safety First" lessons and persuade the public, would be as much within the statute as a grocer selling merchandise. The injunction was therefore granted.

In another case a picture of an employee operating a machine was used with his consent for a period of years for advertising purposes. When about to leave the employ of the company he asked that the picture be no longer used and then brought suit. The injunction was not granted.

Another interesting case came up on the first occasion of the use of wireless telegraphy to summons aid in case of disaster at sea. The steamer Republic was in collision with the Florida and in response to calls sent out by the operator, Binns, on the Republic, the steamer Baltic rescued the passengers of the Republic, which sank. This supplied a great deal of newspaper copy and a picture concern at once furnished as a news feature, a film story of the event in which a young man was prominently featured in the role of a wireless operator and the sub-heading in-

troduced him as Binns, the wireless operator, there being no intimation that the part was taken by another man, on the regular staff of the company.

No attempt was made to have the film hero resemble the actual Binns. Binns brought suit and was successful, as the movie people had used his name and what purported to be his picture, and their use of the film was held to be for purposes of trade.

The showing of a fake picture of Binns naturally would kill any market for the actual portrait. It was immaterial that the picture was not of the actual man as long as it purported to be of him. The statute contemplates any representation of a person. The law would not prohibit the use of a name and portrait of a living person in truthfully recounting or portraying an actual event in a newspaper. An actual movie news exhibition was not passed on.

In a more recent case, suit was brought by a woman lawyer for the unauthorized use of her name and picture in a movie news weekly. In this case actual pictures of the persons portrayed were used with the caption, "The Woman Lawyer who solved Ruth Cruger Mystery." Apparently nothing untrue or libellous appeared. The picture was used on posters outside of theatres and on film reels that were leased to picture theatres. The trial court



FROM AN EASTMAN PORTRAIT FILM NEGATIVE

*Middle Atlantic States  
Convention Demonstration  
By W. B. Poynter, Cincinnati, O.*





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*Middle Atlantic States  
Convention Demonstration  
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held that both these uses were for purposes of trade and came within the statute, as no written consent had been obtained.

The producing film company determined to make a test case of it and appealed, and the Appellate Division has just reversed the decision of the lower court and dismissed the suit with this comment:

"I am unable to see any practical difference between the presentation of these current events in a motion picture film and in a newspaper. And when it is considered that under the plaintiff's interpretation of the statute the mention in any newspaper or motion picture film or any publication of any kind of a single name in connection with a public or private matter, without the written consent of the person named, is a misdemeanor, the court should be slow to interpret the act."

(*To be continued.*)



## Portrait Film

*makes it possible to undertake  
the most daring things in  
lighting—and carry  
them out successfully.*



## SAFELIGHTS

We have been asked the question, "Why is a green safelight safe for Panchromatic Plates when these plates are sensitive to all colors?" And we are very glad to answer this question because the answer has a direct bearing on the safety of all Wratten Safelights.

All plates or films are more or less sensitive to light of all colors and no plate or film can be indefinitely safe in a light of any color. We might also say that any plate or film can be exposed to almost any color of light for a very short time if the light is weak enough. But a light so weak that it will not fog a plate or film is not a practical light for a darkroom.

A Panchromatic Plate is sensitive to red and green and all the other colors of the spectrum, but it has been found that when all colors of light have been reduced to a degree of brightness so low that it will not fog a Panchromatic Plate when it is exposed for one-half minute at 3 feet from the light, the color that is *brightest to the eyes* is green. Therefore, a green light is used because it is brighter to the eye than any other light by which it is safe to develop a Panchromatic Plate.

When you first turn out the white light in a darkroom where there is a green safelight, you





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*Middle Atlantic States  
Convention Demonstration  
By W. B. Poynter, Cincinnati, O.*



will scarcely see the light itself. But if you wait a few minutes most objects near the light will become plain and at the end of fifteen minutes you will have doubts as to the safety of the light.

The red and orange safelights are also made with the idea of giving the greatest amount of light by which it is safe to develop. And, by safe we mean safe enough to expose a dry plate or film for one-half minute at 3 feet from the light using a 25 watt electric globe in the Safe-light Lamp.

When a plate or film has been placed in the developer it is much less sensitive than when dry and as holders may be loaded or unloaded at a greater distance than 3 feet from the light, the Safelights are amply safe for all ordinary purposes. An even greater degree of safety can be secured by using a 15 watt instead of a 25 watt globe.

The No. 1, Orange Safelight for all plates or films not color sensitive and the No. 2, Red Safelight for Orthochromatic Plates or Films give a lot of light but it is the light to which the plates or films are least sensitive so there can be a great deal of it without danger of fog.

It is dangerous to use colored paper or ordinary colored glass for your darkroom light because much of this seemingly safe paper and glass transmits a sufficient

amount of blue light to cause fog. Test your darkroom light by covering half of a plate and exposing it for one-half minute at 3 feet from the lamp. If there is fog it will show when the plate is developed.

The colors used in Wratten Safelights are tested in the spectroscope and with the plates and films with which they are to be used, and they are dependably safe when used as instructed.



## ELON

The genuine American Made  
Monomethyl Paramidophenol  
Sulphate

**\$11.25** per pound

*We make it—we know  
it's right.*

Your dealer has it.





FROM AN EASTMAN PORTRAIT FILM NEGATIVE

*Middle Atlantic States  
Convention Demonstration  
By W. B. Foynter, Cincinnati, O.*



# BULLETIN: THE EASTMAN SCHOOL OF PROFESSIONAL PHOTOGRAPHY FOR 1920

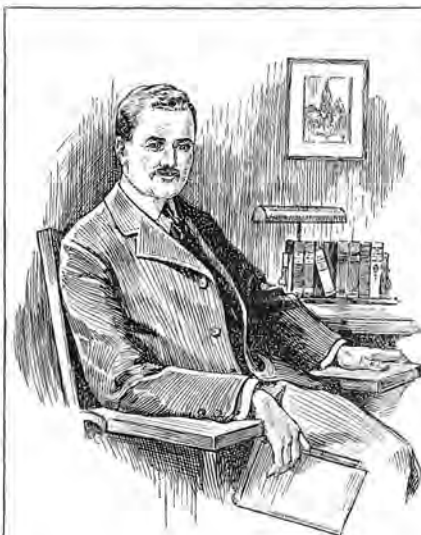


Salt Lake City, Utah . . . . .	June 22, 23, 24
Los Angeles, Calif. . . . .	June 29, 30, July 1
San Francisco, Calif. . . . .	July 6, 7, 8
Portland, Ore. . . . .	July 13, 14, 15
Spokane, Wash. . . . .	July 20, 21, 22
Seattle, Wash. . . . .	July 27, 28, 29

## VACATION

Vancouver, B. C., Can. . . . .	Aug. 31, Sept. 1, 2
Calgary, Alb., Can. . . . .	Sept. 7, 8, 9
Winnipeg, Man., Can. . . . .	Sept. 14, 15, 16





Make yourself comfortable—that's all we ask of the men we photograph. And just think how happy it would make the whole family to be surprised with a modern photograph of father.

*Make an appointment to-day.*

## The Smith Studio

Line cut No. 275. Price, 30 cents.

### THE ONLY CONDITION

We make but one condition in our offer of cuts for the use of photographers.

It is obvious that two photographers in the same town would not care to use the same cut, and we are therefore obliged to limit this offer to one photographer in a town. It will be a case of first come first

served. The first order from a city will be promptly filled. Succeeding orders (if any) will necessarily be turned down and the remittance, of course, will be returned. It is also obvious that we cannot, on account of the cost of the drawings, furnish any large variety of cuts at the nominal prices quoted, and therefore can offer no substitute cut. Get your order in *first*. E. K. CO.

*Safeguard the quality of your negatives.*

## Wratten Safelight Lamps

Fog destroys the tone quality of your negatives and reduces their brilliancy. A safe light is your protection. Wratten Safelight Lamps are safe. The soft indirect light is a relief to the eyes, while the Safelight transmits the greatest amount of light that can be used with safety. Series 2 Safelight is furnished with lamps unless otherwise specified.



Wratten Safelight Lamp, No. 1, as above . . . . .	\$10 00
Do., No. 2, without slide for white light . . . . .	7.50
Series 1 Safelight, for plates not color sensitive, 8 x 10 . . . . .	1.25
Series 2 Safelight, for Orthochromatic film or plates, 8 x 10 . . . . .	1.25
Series 3 Safelight, for Panchromatic plates, 8 x 10 . . . . .	1.25



## The Kodak Safelight Lamp

A smaller lamp embodying the principles of the Wratten Safelight Lamps. Constructed only for electricity and furnished with cord and plug but without electric globe.

Series 2 Safelight furnished unless otherwise specified.

Kodak Safelight Lamp, complete as above . . . . .	\$3.50
Extra Safelights, 5 x 7, any series, each . . . . .	.75

**EASTMAN KODAK COMPANY,**

ROCHESTER, N. Y.

*All Dealers'.*



The final and perfecting step in  
refining coal tar developers produces

MONOMETHYL  
PARAMIDOPHENOL  
SULPHATE

Its pronounceable name is

ELON

*We make it—we know it's right*

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

*All Dealers'.*

*A difference in temperature means a  
difference in quality.*

Temperature has a direct bearing upon the chemical action of your developer and the correct temperature always produces the best result. Keep your solutions at the temperature recommended—*use a thermometer.*



Price  
\$1.00

## The Eastman Thermometer

Accurate, convenient—made with curved back, easily read degree marks, and with hook to suspend it in a tank.

## Thermometer Stirring Rod

Combines a reliable thermometer with a handy stirring rod. The flat end is used for crushing the chemicals.



Price  
\$1.00

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

*All Dealers'.*



## The Eastman Projection Printer

Always in focus—always ready for an exposure. Enlarges from  $1\frac{1}{2}$  to 8 diameters, from 5 x 7 and smaller negatives; capacity, 30 x 40 inch prints.

The only adjustment is for size of image,—raise or lower the camera—an automatic mechanism maintains a constantly accurate focus. Permits of greater accuracy and economy and more than double the speed of other enlarging apparatus.

Diffusing Disks give pleasing diffusion without increase of exposure.

The Eastman Projection Printer, complete with Eastman 5 x 7 Projection Anastigmat Lens  $f.8$ ,  $7\frac{1}{2}$  inch focus, set of three Diffusing Disks, Paper Holder, Sliding Table and 250-Watt Mazda Lamp . . . . . \$400.00

EASTMAN KODAK COMPANY,

*All Dealers'.*

ROCHESTER, N. Y.

Confidence in Eastman  
Tested Chemicals is confirmed by continual, practical proof of their ability to produce results.

*It's good business to specify  
E. K. Co. Tested.*



EASTMAN KODAK COMPANY,  
ROCHESTER, N. Y.

*All Dealers'.*

# EASTMAN PORTRAIT BROMIDE

*A paper for portrait enlarging.*

It has all the speed that is essential, plus those qualities most desirable for producing enlargements of the highest quality from portrait negatives.

Eastman Portrait Bromide yields beautiful carbon-brown tones with the re-development process.

*Supplied in two colors and two surfaces.*

D White, Rough Matte	E Buff, Rough Matte
D White, Rough Lustre	E Buff, Rough Lustre

*At prices the same as for D. W. Artura Iris.*

EASTMAN KODAK COMPANY,  
ROCHESTER, N. Y.

*All Dealers'.*

*Invest in a trimmer*

## EASTMAN METAL TRIMMERS

Are good investments because—they are strong and substantial—they trim easily and trim accurately—they keep true and last a lifetime.

Eastman Metal Trimmers are furnished in three sizes, with metal beds ruled with white lines in one-half inch squares, also brass rules.



### THE PRICE

No. 10—10 inch blade and rule . . .	\$15 00
No. 15—15 inch blade and rule . . .	20.00
No. 20—20 inch blade and rule . . .	25.00

**EASTMAN KODAK COMPANY**

*All Dealers'.*

ROCHESTER, N. Y.





## The No. 9 Century Studio Outfit

The adjustments of this new outfit are so smooth and positive in action, one can give almost undivided attention to the careful arrangement of the subject.

Thirty-six inches focal capacity permits the use of long focus lenses which are so advantageous in portraiture.

Eastman portrait film or plates, carried in regular view holders, may be used with the 8 x 10 or 5 x 7 reversible, ground glass backs, interchangeably fitting the sliding carriage. Two negatives can be made upon either an 8 x 10 or 5 x 7 film or plate, with a simple adjustment of the sliding carriage and diaphragm.

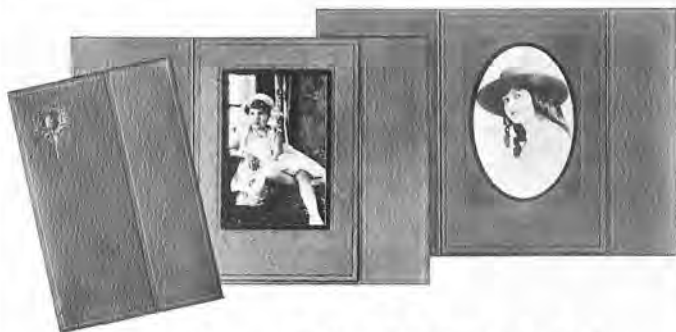
*All dealers.*

### Eastman Kodak Company

*Century Camera Department*

Rochester, N. Y.

Here is our new 6x9 folder for 4x6 inslip prints.



## THE CIVILIAN

Stock is our Duotone.

Colors—Dark Grey, Terra Cotta (new), Dark Brown.

*Price, \$6.75 per 100*

There is more to this style than just a new 6 x 9 folder. It will pay you to read on page 4 of our Spring Supplement the scheme of featuring as a combination the CIVILIAN and TWIN FOLDER.

Sample of the CIVILIAN for six 2c. stamps, or if you decide to try out the combination idea send us nine 2c. stamps and we will send the CIVILIAN and TWIN FOLDER.

Ask for Sample Offer No. 3062

### TAPRELL, LOOMIS & COMPANY

(EASTMAN KODAK COMPANY)

CHICAGO, ILLINOIS

*The Leading Card Novelty House of America.*

Another word for quality:

# ARTURA

*The paper without a  
disappointment.*

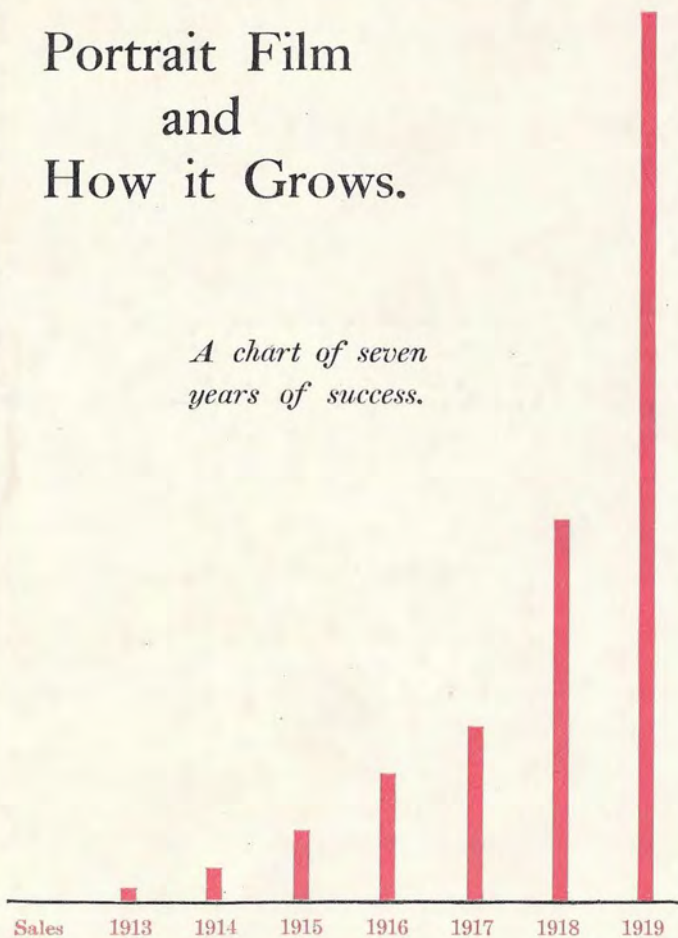


Eastman Kodak Company,  
Rochester, N. Y.

*All Dealers'.*

# Portrait Film and How it Grows.

*A chart of seven  
years of success.*



Eastman Kodak Co., Rochester, N. Y.